

Surâsul simpatetic și cultura creștină clasică

The Sympathetic Smile and the Classical Christian Culture

Keywords: the Bible; “the Semitic smile”; destructive vs. sympathetic smile; the smile of Christ

Abstract: This paper tries to cover – in a personal synthesis – some of the most important aspects of classical comicology: the function, the evolution and the role of comic, laughter and smile in the world of the Bible. The first chapter deals with the problem of “the Semitic smile”, arguing that – contrary to some strong preconceived /given ideas – the Semitic civilisations possessed a strong sense of laughter, if not of humour, in a modern way. This fact is apparent in most of the Oriental traditions and in many literary achievements. The second chapter refers to the bipolar attitude towards laughter, as identified in the Books of the Old Testament: one ironically destructive, the other positively humorous. That is a reality already proven by important theologians and historians in the latest decades. The last and most important chapter analyses the comicologic perspective of the New Testament and especially the controversial problem of “the smile of Christ”. The conclusion underlines the fact that laughter is also part of the divine creation and not a monopoly for the evil and that the sympathetic smile can be easily associated, above all, to the angelic and transcendent world.

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Râs și tăcere în teatrul religios medieval și renașcentist

Rire et silence dans le théâtre religieux du Moyen Age et de la Renaissance

Mots clés : théâtre religieux, Renaissance, comique, carnaval, tragédie, mystère, Eglise, diable.

Résumé : Le théâtre religieux n’a pas cristallisé une structure propre, un paradigme de la solennité, mais il a été ouvert aux éclats de rire. Cette contamination par le comique provient des caractéristiques de la fête qui est, à la fois, célébration d’un événement sacré et déchaînement paroxystique, élan dionysiaque. Le carnaval, partie de la culture populaire urbaine, commentée par Bakhtin, influence les représentations des mystères médiévaux par des gestes ou par des scènes grotesques, comiques, même obscènes.

La Renaissance réfléchit sur cette ambiguïté stylistique des drames sacrés et propose le modèle de la tragédie antique épurée de toute insertion comique. Dans le contexte du drame qui révèle un message moral, la connotation péjorative du rire s’oppose à la sobriété et au prologue silencieux.

L’Eglise et les milieux protestants considèrent le comique des mystères comme un dérapage, une contre-structure.

Le diable des mystères est un démon carnavalesque, décomposé en plusieurs démons, un remède contre la peur ancestrale. Par contre, le diable de la tragédie biblique de la Renaissance est un personnage unique, fort et démobilisateur.

L’analyse du théâtre religieux relève la force du rire de s’approprier des territoires qui ne lui appartiennent pas, que la Renaissance récupère.

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Surse ale râsului în Broaștele lui Aristofan

Sources of Laughter in Aristophanes' Frogs

Keywords : comic, Aristophanes, *The Frogs*, the purpose of art.

Abstract : Our article discusses the sources of laughter in Aristophanes' *Frogs*. Occasionally, the humour of this ancient comedy eludes those who are reading the play today, which is understandable, considering its contextual features. However, there is more about *The Frogs* than (sometimes obscure) jokes and ironic hints; there are also serious implications here, related to what the purpose of the theatrical art should be.

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« *Le Sourire de Barthes* »

Mots-clés : Barthes, cours, Neutre, sourire, théorie.

Résumé : Au moment de terminer *Le Neutre*, le cours qu'il dispense au Collège de France en 1978, Roland Barthes consacre quelques paragraphes au « sourire ». Ce court développement nous intéresse en ce qu'il regroupe les valeurs de ce « Neutre » poursuivi par l'enseignant durant treize séances : figuration d'un objet indécis (Barthes lui-même renonce à fixer ce qu'il entend par « Neutre »), le « sourire » invite également à interroger l'image de l'auteur. Signe « de l'extase, de l'énigme, du rayonnement doux, du souverain bien », le « sourire » pourrait ainsi constituer à la fois la métaphore d'une pensée subtile, comme la figure d'un penseur étranger à tout système.

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Le rire salvateur dans L'Histoire exécrationnelle d'un héros brabançon de Jean Muno

Il riso salvatore nell'Historia execrabile d'un héros brabançon de Jean Muno

Parole chiavi : letteratura belga, umorismo, riso, parodia, caricatura, ironia, giochi di parole, identità nazionale.

Estratto :

Il romanzo autobiografico di Jean Muno, *Historia execrabile d'un héros brabançon* (1986), è colmo di umorismo. Il nostro studio mette in rilievo la sua specificità, analizzando l'oggetto del riso e diverse strategie discorsive che creano un effetto umoristico.

In questa parodia autobiografica, l'eroe denominato Papin, sorridente e critico, ci racconta la sua vita in modo assai originale, perché poco serio, divertente e ironico. Vi sono presenti tutti i tipi di comicità: dei personaggi, delle situazioni, del linguaggio (divertenti e disparati giochi di parole) e del costume. Il narratore ride di tutto: delle persone che hanno lasciato un'impronta nella sua vita, dei valori che gli sono stati insegnati e delle costrizioni sociali. Li ridicolizza sia banalizzando quello che è serio sia sopravvalutando il mediocre, il che provoca un effetto comico.

Preferendo il riso all'accusa, Muno fa i conti col passato, se ne libera e se ne vendica. L'umorismo lo salva dalla disperazione.

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Sous le rire de Louise Erdrich : entre désacralisation et survie

Under Louise Erdrich's Laughter: Between Desanctification and Survival

Keywords: humour, postmodernism, trickster, politics, Native American, carnival, desanctification, survival.

Abstract: This article aims at analysing the comic aspect in the work of the contemporary Native American writer Louise Erdrich. Laughter seems to be endowed with a political and cultural reach that invites the reader to reflect upon some practices that go against tribal interests and upon the powerlessness of the Native American individual whose sense of humour is used as a means of survival.

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Non-rîsul ca boală în spațiul fabulosului

Unlaughter as a Disease in the Fabulous Genre

Keywords : the fabulous genre; unlaughing hero; anhedonia; disease, cure; a rhetoric of unlaughter; restoration

Abstract : Unlaughter is a strange deficiency affecting some characters featured in narratives and plays that belong to the fabulous genre, such as *The Green Bird*, included in Laura Gonzenbach's collection of Sicilian fairy tales, different versions (e.g., Burton, Mardrus) of *The Book of the Thousand Nights and A Night*, Giambattista Basile's *Pentamerone*, Carlo Gozzi's *Love of Three Oranges*, or Mihai Eminescu's *Prince Charming Born of Tears*. When induced by loss, love sorrows or unfulfilled desires, the absence of laughter is but a normal response to unfavourable events or hostile circumstances. Otherwise felt as very unspecific to (in fact, irreconcilable with) human nature, when no apparent cause can explain it unlaughter is interpreted as a sign of disease in fairy tales. Significantly or not, this mysterious, puzzling malady exclusively affects aristocrats, i.e., people having plenty of time for reflection (if not being intellectually superior and/or cultivated).

In various registers and styles, some of the “cases” this study focuses on suggest that “princely anhedonia” may well be a sort of self-protective strategy meant to keep at bay an obscure *mal de vivre*, a terrifying, paralyzing presentiment that the whole world might prove to be a senseless void. Tired of futilities and self-deception, the agelast makes a public statement: s/he *refuses* to laugh (or, for that matter, to cry) because, in search for immunity to suffering and despair, s/he chooses to abandon any hope and not to share any longer the others' foolish attachment to the meaningless adventure they call life.

Standing under the signs of harmony and fulfillment, Faerie absolutely does not accept to be thus subverted. Destructive melancholy lurking deep down in the hero's psyche or plainly manifested, brought to daylight, is a problem to solve, a condition that must and can be treated. Consequently, the snobbish sophistry of unlaughter is exposed and discredited within the convention of the fabulous. Moreover, it is turned into a device most efficiently supporting (and justifying) laughter. Emotional inertia is cured when – and as long as – the rhetoric of unlaughter catalyzes a crucial understanding: life has as much sense as one is able and willing to put into it. The assumed, *inclusive*, restoring laughter (as opposed to derision and cheap amusement) or the spiritualized smile acquired in the end (by experiencing love, humility, faith, or by learning to value and exercise imagination) are indubitable signs that the reformed skeptics not only acknowledge, but also accept their lot in life, once they have comprehended that it is up to them to turn the much-dreaded void into completeness.

Presented as a false pretense, “a failed trick” or a tragic mistake in fairy tales, unlaughter puts in evidence, by contrast, the depths and the entire redeeming potential of laughter, that conveys the triumph of spirit over all adversity – an ever fragile and short-lived triumph, which has to be fought for and reasserted time and time again.

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Le dire par l’humour (à travers une lecture de Muriel Robin)

Mots clés : humour, rire, implicite, discours, représentation.

Résumé : Il s’agira dans cet article, de voir comment l’humour de Muriel Robin traite des thèmes sensibles tel que le racisme ; tout « en suscitant le plaisir » d’entrevoir une autre possibilité d’appréhender la réalité autrement que par les stéréotypes et les préjugés.

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Câteva note asupra su-râsului sadovenian

A Few Notes on Smile and Laughter as Presented in Sadoveanu’s Writings

Keywords: “Eastern code”; discreet smile, heartily laughter; keen perception of the world

Abstract: In Sadoveanu’s writings one can detect a double dimension of laughter and smile, respectively. Signs of the auctorial view can be found all over the text, and they are marked by a fine smile “written” in an oriental code, and so is his characters’ laughter in various works. His characters are invested with that emblematic attitude of a healthy, plump and open-hearted individual, always ready to laugh at and comment on the world in his/her own way...

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weiter leben im Zug des Lebens: (Galgen-)Humor im literarischen und filmischen Umgang mit dem Holocaust

still alive in Train of Life:

(Gallows) Humour in Literary and Cinematic Contact with the Holocaust

Keywords: holocaust, (gallows) humour, literature and film, Ruth Klüger, Radu Mihaileanu

Abstract: Nothing remains a taboo in the world of humour, not even the Holocaust. This text compares the autobiographic book of Ruth Klüger *weiter leben* (1992) and Radu Mihaileanu’s fictional film *Zug des Lebens* (1998), where both works are sharing the same idea: evade and survive the fascist reign of terror. The complexity of humour receives through the Shoa a deeper perspective; (Gallows) Humor represents a valve of fears and over-pressure. Suffering is being changed into joy, and pain into joke in the universe of humour, where the reader/the spectator is still aware of the danger during the Nazi Germany. Laughing becomes another form of crying in the end.

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¿Por qué no se rien Cioran y Sábado?

Pourquoi Cioran et Sábado ne (sou)rient-ils pas ?

Mots clés: lucidité, tristesse, néant, mort, solitude, (sou)rire

Résumé: Intélectuels particulièrement lucides, pratiquants de la « tristesse comme vice », Cioran y Sábado considèrent que, pendant le voyage vers la mort – parce que c’est précisément cela que la vie signifie pour eux – l’homme doit expérimenter le néant et la solitude, en tant qu’éléments intrinsèques de notre condition de mortels. Devant ces vérités assumées, où est-ce que le (sou)rire puisse-t-il trouver sa place?

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Le (sou)rire dans « L’Homme qui rit » de Victor Hugo

Smile and Laughter in The Man Who Laughs by Victor Hugo

Keywords: Victor Hugo, laughter, smile, grotesque, contrast (antithesis), „comprachicos”, Gwynplaine, Ursus, Homo, Dea, Green Box, a wandering troupe of actors, Duchess Josiana, House of Lords, loneliness, death.

Abstract: *The Man Who Laughs* (1869) by Victor Hugo is a novel whose eponymous hero laughs from the beginning to the end. Does he really laugh, though, and is it a natural laughter? His monstrous laughter is the result of a surgery and the face is completely deformed by “comprachicos” so that he could entertain the king and the nation. Thus, everybody starts laughing at the sight of Gwynplaine. Common people who come to see his show laugh and so does Duchess Josiana who tries to seduce this monster. Even aristocrats, sitting in the House of Lords, burst out laughing at the mere sight of the newly appointed peer and keep laughing while listening to his fiery speech in defence of the poor and disadvantaged. It is only the protagonist who does not laugh (his face laughs, but inside he suffers and is broken with pain). Nor do the people closest to him: Ursus, who fostered him, and blind Dea, whom Gwynplaine had saved when she was a child and who later became his true love. All in all, the peculiar “laughter” of Gwynplaine embodies the whole complexity of this character – its comic and tragic dimensions.

SIMONE GYÖRFI

De la surâsul lui Buddha la Surâsul Hiroshimei

From Buddha’s Smile to Hiroshima’s Smile (by Eugen Jebeleanu)

Keywords: right and rights; a right to smile; types of smile

Abstract: The term “right” designates a philosophical category. Men can “do the right thing” in their words and acts, but this “right” is every time interpreted by the others in their own manner. An extrinsic manifestation of “right” is the smile. But how many types of smile are there? What are their meanings and possible interpretations? This paper is only a short account on these issues.

Dialectică surâzătoare

Dialectics of Smile

Keywords: Benjamin Hoff; A.A. Milne, *Winnie the Pooh*; Confucius, Buddha, Lao Zi; sour, bitter, good; grimace(s) vs. smile; Taoism

Abstract: *The Vinegar Tasters* is an ancient allegorical composition depicting the three founders of the major Chinese religions and philosophies: Confucius, Buddha and Lao Zi. Each of them is tasting vinegar from a barrel. Confucius has a sour look on his face, Buddha reacts with a bitter expression, but Lao Zi is smiling. The characters featured in A.A. Milne's *Winnie the Pooh* (a famous children's book) are used by the American writer Benjamin Hoff in order to explain these attitudes and some of the principles of Tao philosophy at the same time.

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Risus paschalis – oder: Keep ‘em laughing as you go. Lachen und Blasphemie

**Risus paschalis – or: Keep ‘em laughing as you go.
On Laughter and Blasphemy**

Keywords: laughter, smile, blasphemy, religion, God

Abstract: It is a common belief that religion is an implicit censorship of any laughter. Umberto Eco's *Il nome della rosa* plays with the blasphemy of a canonized author Aristotle whose theory on comedy is made to vanish by a monk. Why should laughter be so blasphemous? It is because it suspends the real – it might be the deconstruction and corrosion of the very real, God that is. Any theology should protect God from that ... but it is not as simple as that. God is what exists unconditionally, thus, he is what theology is capable of *ex negativo*: through purification. Humor, and laughter, they both seem to dissolve *non-God* within any theological discourse from what to refer to as *God*. Smiling is elevation. This is a pyrrhonian element within Jewish and Christian religion – laughter is ultimately an integral part of (their) belief.

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Una sonrisa sin cuerpo

Un sourire sans corps

Mots-clés: sourire, corps, geste, symbole, séparation, animal, humain, anatomie, science, logique, concept, paradoxe, propriété, bombe, métonimie, sublimation, joie.

Résumé: Le sourire, comme le rire, tous deux des expressions humaines, non-animales, se détachent comme des paradigmes abstraits d'un sourire sans corps ou sans temps: les dents de Bérénice de Poe ou le fameux « sourire » du chat de Cheshire de Lewis Carroll. Ce geste, supposé aimable, séparé du corps, a une longue histoire en peinture et sculpture (Da Vinci, Franz Hals).

De même, comme symbole de la comédie, dans les graffitis et même dans la musique populaire, où le sourire devient son. La séparation du geste, en biologie (Darwin: expression des émotions) ou dans l'anthropologie (Lévi-Strauss et même Pasolini), se redouble, en littérature, de la symbolisation propre au mot: sourire, *grin*, fou rire, *xairo* en grec.

Pure métaphore du langage, mais aussi métonymie, le sourire du temps vient démarquer parfois le souvenir ou l'horizon qui sépare passé et futur, nuit et aurore, jour et crépuscule. (Au fond l'horreur, la terreur, refoulées.)

Pris dans l'échiquier humain (déjà dans la logique de Lewis Carroll, ou celle de Roger Caillois par Marguerite Yourcenar), le sourire, dans ce jeu de l'oie interminable, risque peut-être de disparaître dans la dissolution générale du sujet (Lévi-Strauss). La limite de l'humain se joue donc dans ce geste sublimé et délicat, une autre façon, peut-être, de dire le sacré de la joie de vivre, égaré dans l'Homo Sacer d'aujourd'hui, scié par la science/technologie.

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Der Anfang des Theaterlebens in der Bukowina widerspiegelt in der wiener satyrischen Zeitschrift der Humorist und in der amtlichen Czernowitzer Zeitung

The Beginning of the German Theatre in Bukowina Reflected in the Chronicles of the Vienna Satirical Magazine The Humorist and the Official Czernowitzer Zeitung

Keywords: theatre, press, German language, Bukowina, Tchernovits, *Humorist*, *Czernowitzer Zeitung*

Abstract: After the first Russo-Turkish War, the northern part of Moldavia comes, in 1775, under Austrian administration. The German language becomes, next to Romanian and Ukrainian, the official language of the Province, but less and less the language in which literature was written or performances given. Our article describes the development of public life in general and of the theatre in particular in the easternmost region of the Habsburg Empire. Because of the scarcity of newspapers in the region, the first source of information on the local theatrical life was the "Theatre News from Bukowina" from the satirical magazine *The Humorist* published in Vienna. After 1850, some newspapers printed in Tschernowitz, like the official publication *Czernowitzer Zeitung*, had permanent theatre chronicles according to which, today, we are able to reconstruct an image of the German theatre in Bukowina.

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Râsul și universul copilăriei

Le rire et l'univers de l'enfance

Mots-clés: le rire, l'humour, la condition humaine, la littérature pour enfants, l'univers fictionnel, l'univers de l'enfance

Résumé: Le rire exprime l'ambivalence de la condition humaine: l'instinctivité et la spiritualité. Kant parlait de la fonction thérapeutique du rire. Nietzsche associait le rire à la sagesse. Freud parlait de trois personnages: celui qui rit, la victime et le témoin complice. Il y a des liens complexes entre les pratiques, les mentalités, les valeurs et l'esthétique du rire chez les différents peuples. Cette analyse est fondée sur un corpus de textes de la littérature universelle pour enfants. Les textes mettent en évidence les choses qui divertissent les petits lecteurs et les méthodes de la réalisation du comique. Umberto Eco a démontré le rôle que le lecteur a dans la construction de l'univers fictionnel. L'enfant est d'autant plus facilement transporté par la force de l'imagination. En lisant un livre, l'enfant sent le plaisir du texte et il rit avec les personnages qui connaissent des aventures comiques.

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La satire mussetienne comme préfiguration de la désespérance

Musset's Satire as Prefiguration of Despair

Keywords: Nineteenth century French literature, Romanticism, Alfred de Musset, satire, caricature

Abstract: At first localized in works appointed as such, satire comes within a spirit which tries at the same time to educate and to touch by means of comic processes. With Romanticism, satiric spirit spreads in many literary genres and denounces, under the cover of joke, abuses of a corrupted society. Musset uses this sharp rhetorical tool to criticize the society in which he lives and to laugh at it. Laughter is a railing which allows him not to sink into the deepest despair. By the satire of the authorities, the post-revolutionary society and the "romantic witches", he becomes the burning defender of the freedom of thought, of sincerity and real poetry.

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Tales from the House of Smiles: Teresa de la Parra's Mama Blanca's Memoirs

Cuentos desde la casa sonriente: Las memorias de Mama Blanca por Teresa de la Parra

Palabras claves: Venezuela, Teresa de la Parra, *Las Memorias de Mamá Blanca*, sonrisa, risa, sátira, parodia, lenguaje cómico, letras femeninas

Resumen: En una casa colonial a los finales del siglo en Caracas, una niña se atreve acercarse a la casa de Mamá Blanca, quien la invita a entrar por la puerta que "parecía sonreír." Una fuerte amistad se forma, y la niña se convierte la heredera del manuscrito de las memorias de la vieja jovial. La advertencia que nos introduce a Mamá Blanca en su vejez contiene las palabras "sonriente," "la puerta parecía sonreír," "la vieja cantaba y se reía," "sorprendida y sonriente," "gritaba con la misma sonrisa," "habla sonriendo," "hace sonreír su piano," "los hijos se sonreírán," "hay muchas sonrisas," "alegría y gracia." En el inicio de la novela la prosa es toda expresión jubilosa, sonriente y ligera con los ecos de carcajadas. La hacienda Piedra Azul es un mundo de encanto y gracia, un mundo mágico lleno de alegría habitado por personajes que nos dan risa.

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1830 sous le rire méphistophélique de Julien Sorel

1830 Under Julien Sorel's Mephistophelian Laughter

Keywords: Julien Sorel, representative of the 19th century, ambition, hypocrisy, Mephistopheles, stagnation, Auerbach

Abstract: Though in Stendhal's *Le Rouge et le Noir* Julien Sorel's idols are Napoleon and Tartuffe, three important mentions of the latter are accompanied by Mephistophelian laughter on the part of the protagonist. A close reading of these scenes reveals that Goethe's devil is a significant reference for the characterization of the young man, uniting his Napoleonic ambition and Tartuffian social savvy. Illuminating Mephisto's appearance in the prison episode of the novel

through his function in the play reveals him moreover to be a 19th century counterpart to Julien's military dreams, which place him at odds with his age. Mephisto is thus a further symbol of the oppositional and abrasive modernity Erich Auerbach discerns in Stendhal's writing. Julien's Mephistophelian laughter is therefore a mark of his exemplarity of the 19th century present he does not wish to inhabit.

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O doctrină a râsului în antichitatea greco-latină

Una doctrina de la risa en la Antigüedad greco-latina

Palabras claves: dimensión social, función correctiva, deontología, chiste espiritual, chiste cáustico.

Resumen: La mirada de conjunto sobre las opiniones de los filósofos, estetas y oradores de la Antigüedad clásica sobre la risa y su función ética y estética permite rescatar una verdadera doctrina de la risa, cuyo fundador fue Aristóteles. En el presente trabajo nos proponemos identificar los principales preceptos antiguos que fundamentaron una deontología de la risa y evaluar las referencias taxonómicas de una tipología de los chistes mencionados en fuentes antiguas.

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Le Rire qui ne fait pas rire dans La Curée d'Émile Zola

La risa que no hace reír en La Curée de Emilio Zola

Palabras claves: risa, naturalismo, código social, ser y estar.

Resumen: En un autor cuya escritura es sinónimo de negrura, la risa parece de entrada muy paradójica; sin embargo, por término medio en *La Curée* de Zola una página de cada tres contiene el verbo *reír* o *sonreír*, lo que muestra la importancia de este tema en la interpretación de la obra. En efecto, la risa se convierte en una verdadera clave de lectura de la novela: código social convencional y a menudo hipócrita, mímica seductora o sensual, o reacción de defensa frente a la desesperación, la risa está presente en todas sus formas. No obstante, nunca origen de cómico, más cerca del cinismo y del pesimismo, aquella risa no hace reír. Característica satánica por excelencia, parece ser la tentadora que conduce a René al incesto con su hijastro, haciendo caer a esta mundana del Segundo Imperio en la peor decadencia social.

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Contre « le fin sourire » : la poétique du rire de Georges Fourest

Contra « la sonrisa fina » : la poética de la risa de Georges Fourest

Palabras claves: Georges Fourest, Jules Laforgue, Tristan Corbière, humor, poesía

Resumen: Este artículo es una lectura de *La Nègresse blonde* de Georges Fourest con el enfoque de la poética de la risa. Desmarcándose de Corbière y Laforgue, Fourest reanuda con la risa carnavalesca de Rabelais, matizada con referencias blasfematorias o satánicas inspiradas por la literatura decadente, particularmente por las novelas de Huysmans.

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Poetica (su)râsului în Noi de Evgheni Zamiatin

Yevgeny Zamyatin's We and the Poetics of Smile and Laughter

Keywords: utopia, dystopia, smile, laughter

Abstract: The utopian well-being is traditionally associated with a uniform, serene smile, while laughter – inner or outer – hardly occurs. When this rule is broken, it means that the ‘discovered’ worlds are no longer worth admiring. One would certainly not expect to find any such expression or fact in dystopias, while actually the first novelistic work of the kind is filled with them. Most of the characters in Yevgeny Zamyatin's *We* resort to smile and laughter to express their attitudes or to make their moves, but deliberately or not they manage only to harass the protagonist and narrator. At best, he gives them a partial reading, while they do more than simply mark his Golgotha. Eventually, laughter is no longer heard in the One State and smile is banned, but in the last scene D-503 still has one on his face: that is no contradiction, everything that was personal has just been removed from it and its holder, as he has been saved from himself for good.

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Humor und Hoffnung im Dritten Reich. Der Witz als regimekritische Ausdrucksform in den Tagebüchern Victor Klemperers

Humour and Hope in the Third Reich.

The Joke as Critical Expression in Victor Klemperer's Diaries

Keywords: Klemperer, Diaries, National-Socialism, Humour, Resistance

Abstract: In Victor Klemperer's diaries, listening in on the everyday voices of ordinary people represents an important leitmotif. In this context, jokes play an important role in the philologist's attempts to analyze the *vox populi*. Indeed, meticulously registering the many examples of critical humour, he tries to decode the mentality of the German people with regard to Nazism and he relentlessly probes the depths of popular support for Hitler. Klemperer believes these instances of criticism reflect the anti-Nazi resistance of the majority of the ‘Aryan’ population. Although Klemperer's diaries have to be approached with critical distance, he has made a considerable contribution to the historiography of the joke in the Third Reich.

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L'énigmatique sourire fellinien

The Enigmatic Fellinian Smile

Keywords: cinema, poetry, aesthetics, mystery, human, smile, childish, clown-like, mystical

Abstract: The enigmatic Fellinian smile would be a smiley smile. An innate, carelessly flirting smile, poetically questioning our eyes on its way, as if there were no distinction any longer between the screen and the spectator's seat. The substance of its expressiveness raises questions, and weakens our prejudices in order to suspend our soul which often got lost in the inextricable entanglement of existence. Thus, there is a need for a pause, a time for a break with superficiality in

orderto nourish , from time to time, a reality. It is as if an underlying mystery excited our sight by stimulating our curiosity and thought in their aesthetic manifestation. What could be the meaning and peculiarities of the Fellinian smile? Three types of smile are analysed here: the smile *from the hereafter*, the smile of *innocence* and thre smile of *redemption*. These three Fellinian smiles aim at expressing the nature of the human soul. Their characteristics grab the smile of Fellini's time and movement, which knows, above all, how to laugh at itself by derision, to emphasize how important it is to know its own insignificance and to focus more on the understanding of virtues and values. At the end of the day, the smile that Fellini subjects to our interpretation is in pursuit of the poet. A smile which is not given to all and that Fellini inculcates to his close friends in order to hammer the film roll with the spirit of the blessed ones and the hope of the poor victorious.

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***De la comicidad de la risa al humor de la sonrisa:
Pantaleón y las visitadoras de Mario Vargas Llosa
a la luz de la teoría de los humores de Ben Jonson***

Du rire comique au sourire humoristique : Pantaleón y la visitadoras de Mario Vargas Llosa à la lumière de la théorie des humeurs de Ben Jonson

Mots-clés: Vargas Llosa, humour, humeur, comédie, théorie des humeurs, Ben Jonson.

Résumé : Dans *Pantaleón y la Visitadoras* (1973) de Vargas Llosa, le grotesque, le burlesque tout comme la dimension parodique relèvent de « l'humeur » qui a donné à « l'humour » son nom : construire non seulement les effets comiques mais l'action même autour d'un personnage central défini par une « humeur » se révélant pleinement dans un « milieu » qui, loin d'être son « milieu » d'origine, se présente comme un « milieu » en déphasage. Le rire comme le sourire obéissent ici à des règles posées dans les comédies anglaises de Ben Jonson, au XVI^e siècle, réactivant une longue tradition.

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Rîs și rictus în povestirea Candid sau Optimismul de Voltaire

Rire et rictus dans Candide ou l'Optimisme de Voltaire

Mots-clés: rire, rictus, ironie, parodie, caricature, carnavalesque, burlesque, comique, satire, critique, polémique, désastre, travail.

Résumé :

Le conte et le roman où se retrouve l'esprit des Lumières s'appellent « philosophiques ». Ce sont des œuvres narratives en prose véhiculant une thèse, précisée dès le sous-titre, donc des œuvres de polémiques et de propagande. La préoccupation dominante, visible surtout dans *Candide ou l'Optimisme* (1759), le conte philosophique le plus célèbre de Voltaire, c'est la destinée humaine. L'ignorance, l'orgueil, la cruauté, le fanatisme, les préjugés dominent les gens. Les institutions sociales, les lois, les usages sont nuisibles. Pourtant, cette perspective désolante ne lui fait pas abandonner sa foi dans le progrès et la perfectibilité de l'humanité, bien que, en vieillissant, il devienne plus pessimiste, et que son fameux rire se transforme souvent en rictus.

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***Râsul și moartea: un caz de „mezalianță” tematică
în romanele Return to Laughter al Laurei Bohannon
și Ways of Dying al lui Zakes Mda***

Death and Laughter: A Case of Thematic “Misalliance” in Two Novels, Return to Laughter by Laura Bohannon and Ways of Dying by Zakes Mda

Keywords: laughter, death, alterity, *technique corporelle*, Western tradition, African tradition, ethnic conflicts, witchcraft, cultural crisis

Abstract: This comparative approach focuses on a particular aspect of laughter: its being culturally conditioned. It is true that laughter is a general human faculty, that it expresses general human emotions, but at the same time it is true that laughter is modelled by one’s culture. Beyond general and individual urges and biases, it is ultimately our own cultural background that imposes the rules of the social game: when, how and what to laugh at. As such, laughter may be included (just maybe) in the category of *techniques corporelles* defined by M. Mauss. The two novels evoked here in order to illustrate this anthropological aspect propose two interesting complementary perspectives on African people and their laughter. Under cultural outer (colonial regime) or inner (belief in witchcraft) pressure, laughter may migrate from one semantic register to another. The pre-eminence of the thematic association between laughter and death in the two novels attests the power of cultural conditioning over general human faculties and their individual manifestations.